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THE NEW YORK ARCHITECT

A NATIONAL MAGAZINE DEVOTED TO THE
INTERESTS OF ARCHITECTURE AND
THE ALLIED FINE ARTS.

THE POLICY OF THE MAGAZINE IS DIRECTED BY
AN ADVISORY BOARD CONSISTING OF TWO ARCHI-
TECTS, TWO SCULPTORS AND TWO PAINTERS.

DONN BARBER, Editor
J. HOLLIS WELLS, Architectural Engineering Editor

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DONN BARBER, Editor

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ARCHITECTURAL ENGINEERING

J. Hollis Wells

THE WASHINGTON RESIDENCE OF MR. EDSON
BRADLEY

Howard Greenley

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PLANS AND SCALE DETAIL OF THE
EDSON BRADLEY RESIDENCE (12 plates)

WASHINGTON RESIDENCE OF EDSON
BRADLEY, ESQ., EXTERIOR & INTERIOR

Twelve Illustrations in Photogravure.

FORTHY-THIRD ANNUAL CONVENTION

American Institute of Architects,
Washington, D. C.

December 14, 15 and 16, 1909

REPORT OF THE BOARD OF GOVERN-
ORS PRESENTED BY MR. FRANK
MILES DAY.

I am now called by the Chair to lay before you the ideas to which the Board has given its sanction and which it commends to you for its adoption. The Institute has labored, as you know, for many years to improve competition, and with marked success. It has from time to time taken a firmer and firmer position. It has

very thoroughly threshed out the proprieties in the conduct of competition and has assembled a volume of results, on which I believe we are all practically agreed. We know how competitions ought to be conducted. There would be little difficulty in assembling these ideas in a single paper which would set forth the mind of the Institute. The scheme which we adopted last year was an advance over any other scheme and showed a firmer attitude on the part of the Institute than it had ever adopted before, in that it said participation in any competition, the terms of which the Institute had disapproved, was unprofessional conduct. It delegated to its Committee on Competition, in passing upon such programmes as might be sent to that committee, the power to state whether they were in harmony with the principles of the Institute or not. That procedure has been found very difficult. In the first place, a mere trifle of programmes have ever reached this committee, because it depends upon some interested person to send the programme to the committee, and very often there is a lack of interest on the part of competitors, and in some places they desire to shirk the question of bringing up the excellence of the programme, and at last the procedure is off in the precipitation of a most unfortunate situation, because the competition is already launched while the Institute is considering whether it is a proper one or not, and if found improper notice has to be sent to all members of the Institute or all probable competitors. The whole affair has resulted in a tangle, not merely in the sense I have represented it, but in other minor details, makes the Board think it is necessary to take serious consideration of an improved method; and the Board therefore charges me to inform you of the method which it thinks is a distinct improvement and a great step in advance, one calling for still further firmness and courage on your part. The method which the Board proposes is the converse of the present method. Under our present method, we, after the competition is started, try to discover whether it is right or not. The Board proposes for the future that Institute members should not take part in a competition until the programme has received the approval of the Institute. This would appear to throw a great burden of work upon a certain committee, but the words of certain resolutions which I will shortly read to you indicate that the Board shall have this power to sanction competition not merely lodged in itself but the

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power to delegate this authority to such a committee or committees throughout the country as may seem wise to it, so that a competition on the Pacific Coast would not need to have a programme sent to the East for approval, but it might be approved on the spot. The procedure, as you see, involves pretty careful pondulation on the part of the Institute of what it considers good practice in respect to competitions, and as I say, we already apparently have practically one mind on that subject. The preparation of such a document is obviously not a thing that the convention could attend to. Such a preparation would have to be delegated to some other authority. I will read the resolutions, which, if I had adopted by this convention would put this whole arrangement into operation:

"Be it resolved, first, that it is unprofessional conduct for any member of the American Institute of Architects to take part as a competitor or juror (not as a professional adviser, you will notice, but as a competitor or juror) in any competition unless its programme shall have received the formal approval (a) of the Institute, if the competition be to members of more than one chapter; (b) of the chapter, if the competition be open to members of only one chapter. Second, that the Board of Directors be as it is hereby authorized to give such approval in the name of the Institute and to delegate this authority. Third, that the Board be and it is hereby instructed to formulate rules of practice for competition containing advisory and mandatory provisions and serving as a guide to give to the giving or withholding of such approval. Fourth, that the Board be and is hereby authorized and instructed to take such action as may be necessary to render effective the intention of these resolutions. Fifth, that these resolutions shall go into effect immediately on the issuance to each member of the Institute a copy of them, together with the rules of practice called for in the third resolution."

It is a very singular thing that after the many discussions in the Institute and its Board have had upon this subject, the proposals herein contained should have commended themselves to every member of the Board present at the meeting at which they were considered, and with perhaps one or two exceptions every member of the Board was there present. Therefore, by mandate of the Board, I submit them for your consideration.



REPORT OF THE COMMITTEE OF THE A. I. A. TO CONSIDER THE RELATION OF THE OTHER ARCHITECTURAL SOCIETIES TO THE INSTITUTE.

The Committee to consider the Relations of other Architectural Societies to the Institute

submits the following report, in the full knowledge that whatever it can record of actual accomplishment during the past year is quite insignificant in comparison with the importance of the work intrusted to it. Owing to the very wise and necessary policy of the Board of Directors to keep the expenses of conducting the affairs of the Institute this year within certain definite limits, the members of the Committee have not been able to travel and hold meetings and, consequently, they have been compelled to transact the business of the committee through the unsatisfactory medium of correspondence.

The able and exhaustive report of the committee of the previous year, which was presented at the last convention, prompted the hope that subsequent events would mark the rapid progress of a well ordered movement tending toward a uniform educational system among the junior architectural societies and meeting with the approval and co-operation of the Institute.

Our investigation of the subject committed to us has brought into our hands a great deal of interesting information concerning the work of the Society of Beaux Arts Architects. The admirable system which that society has adopted for architectural education and the great interest which the students of the country have taken in the work offered, lead us to believe that a closer alliance with that society, in the development of a possible educational system, would be of the greatest benefit to the Institute. We feel that the Society has the hearty recognition and support of the Institute.

We learn that the Architectural League of America, through its Board of Directors and its Committee on Education, has during the past year given earnest consideration to a scheme whereby it is proposed that its entire membership of over 1,700 students and practising architects shall be grouped into three or more grades, according to certain definite educational standards. It is the aim and hope of the League, when this system shall have been put into practical operation, that a member of its highest grade presenting a certificate from the League setting forth such fact will be deemed by the Institute eligible for admission forthwith to this body, provided, that he shall also satisfy all other proper and usual requirements.

Under existing conditions, however, it may be seriously doubted that such a course would be a wise one for the institute to adopt for, assuming that one of the chief purposes of the Institute is to unite all American architects who possess satisfactory educational qualifications, combined with proper ideals concerning the principles and functions as well as the practice of architecture as a profession, it must still be admitted that an increase in numerical

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membership will not necessarily strengthen the organization. Therefore, while it is proper that candidates for membership in the Institute should be expected to have received that academic training, without which a true understanding of the functions of an architect must be impossible, it should be remembered that the Institute is an association of *practising* architects and, after all, a candidate's professional attainment should constitute the chief requisites for admission.

Setting aside, for the present, a consideration of this second and most important requirement, it appears to your committee that the Institute should be most seriously concerned with the efforts which other organizations are putting forth to stimulate and encourage self-development on the part of the draftsmen of to-day who may be the architects of to-morrow and who, by reason of meritorious work, may seek admission to the Institute.

The predecessors of this committee, in their report to the last convention, recommended the following resolution:

"Resolved, That it is the sense of this convention that the A. I. A. consider the advisability of the establishing of a group or section similar to that of the R. I. B. A., and that the Institute provide for representation upon its Board of Directors of those societies which shall have shown themselves useful in the cause of architectural education."

The committee appointed to consider this report found as follows:

"While we approve in principle the first clause of this resolution advising the establishing of a student group associated with the Institute, we feel that much still remains to be considered in this connection and still more in regard to the second part of the resolution providing for representation on the Board of Directors of certain societies. We, therefore, recommend the continuance of the committee, with instructions to report to the next convention."

Your present committee, through its knowledge of the excellent though incomplete work now being carried on by the educational societies, is of the opinion that it will be difficult, because of the looseness of their organization, to insure a satisfactory and uniform elevation of standard and a fulfilling of all requirements unless the movement be dominated by some central board of control. As the Institute is primarily and vitally interested in the character and qualifications of the candidates who apply for admission to membership, it would follow that the Institute should be equally interested in the means and methods whereby such character is formed and qualifications obtained.

The suggestion in the resolution that representation be provided upon the Board of Direc-

tors of the Institute of certain societies commends itself to your committee, not so much for the purpose of enabling the societies in question to have a voice in the conduct of the affairs of the Institute as to enable the Institute to direct and, in a measure, control the workings of the societies in matters of importance to the Institute. This committee, therefore, recommends that the convention give serious consideration to the resolution offered in the report of the previous committee.

This committee also recommends the adoption by this convention of the following resolution:

"Resolved, That the Board of Directors be requested to seriously consider the advisability of co-operation, by appointment of special committees or otherwise as may be most expedient, with junior architectural societies to the end that a satisfactory educational system may be adopted, the fulfillment of which will be acceptable to the Institute as a prerequisite for admission to its membership, and that the junior societies may have some direct means of reaching the attention of the Institute on all matters mutually concerning them."



ARCHITECTURAL ENGINEERING

J. HOLLIS WELLS, Editor

Just a few words to express my pleasure at being associated with Donn Barber and his advisory board in the editorial work of this magazine.

THE NEW YORK ARCHITECT has appealed to me very strongly for a long time, as the logical medium to combine with the literary and pictorial treatment of the art side of architecture an exploitation of the engineering problems affecting the more important construction feature in this publication.

From time to time, under this general caption, the various branches of what may be strictly termed architectural engineering, will have expression in discussions by experts in their respective fields. These discussions by structural, power, electrical, sanitary and other engineers will, in some cases bear directly on the operations illustrated and supplement the other descriptive matter.

Independent discussions of interesting engineering problems involved in construction will also appear occasionally and an effort will be made to have all discussions free from such technical language as would seem to require that the architect be also an engineer to understand it.

In a modest way, this department will have for its object the bringing of the professions of architecture and engineering into a closer

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social and professional relationship, for no one will deny the interdependence of the two professions in large building projects in municipalities.

This department was introduced in November, 1909, by the article of Owen Brainard, C.E., of Carrere & Hastings, who discussed the engineering features of the New Theatre, which formed the subject matter for that number. This was followed in the December number by an article by Mr. James Dougan, of Clinton & Russell, treating of the engineering problems of the Hotel Astor and the new Addition to which that number was devoted. We have thus anticipated the date set for the official introduction of a department, which, it is hoped, will materially augment the utilitarian value of this worthy publication, whose favorable reception and unqualified endorsement by the architectural profession throughout the United States, in Canada and in Mexico, have been of such encouragement to the editors and publishers. If we can extend the influence of this magazine to the architectural engineers of the country in like manner, we shall consider our efforts properly rewarded.

J. HOLLIS WELLS.



THE WASHINGTON RESIDENCE OF MR. EDSON BRADLEY, CONNECTI- CUT AVENUE AND DUPONT CIR- CLE, WASHINGTON, D. C.

HOWARD GREENLEY.

The house which forms the subject of this article is one of the oldest in the Dupont Circle section of Washington, having been built, approximately, thirty-five years ago. The block on which it stands was originally owned by the British Government, and was subsequently disposed of to other property holders, the legation buildings themselves being situated at the southern extremity.

It was required of the architect to perform an alteration to the existing house and make additions thereto of greater extent than the dimensions of the original. The photograph of the house, before alterations, conveys some idea of the problem which had to be solved to produce a result satisfactory in plan and elevation, without modification of the existing lines of the old building. The first question to be decided was the advisability of tearing down the existing house in view of the considerable alterations necessitated and a new building studied from the ground up. From the survey it was apparent that the old house encroached to a considerable extent upon the Nineteenth street building lines. These lines had been determined by the Commissioners of the District

at a later period and any constructions prior to these determinations could continue to occupy the additional area. In making a preliminary plan it seemed advisable to consider this area. The additional space secured and the possibility of a more picturesque architectural result in the exterior had sufficient weight to offset the more economic project of demolition and reconstruction and the result appears to have proven the wisdom of this decision.

The lot is triangular in shape with the acute angle of the apex on Dupont Circle and the sides fronting respectively on Connecticut Avenue and Nineteenth Street. The disregard of the building lines on Nineteenth Street makes possible a room of ample dimensions on all floors, as will be seen in the plans. Therefore, any new building would necessarily set back many feet further from the apex until sufficient area was subtended by the side of the triangle to permit of the same width now existent; certainly a disadvantage.

The materials generally used in the construction of the original house were red pressed brick with trimmings of sandstone, surmounted by a semi-Gothic cornice of galvanized iron. Chimneys of top-heavy design soared from the roof, and excrescences of wood and metal projected here and there as porches or conservatories. It was conceived in a style of architecture which flourished in the Victorian era, similar in all respects to the lamentable Eastlake style of furniture, but in this instance executed as the facade of a building. Notwithstanding the lack of taste in the architectural detail the old house bore itself with dignity. Its interesting silhouette of roof and its quiet and unobtrusive color in a setting of old trees, lawns and shrubbery was distinctly agreeable. It was a familiar corner to those who lived in the neighborhood and it seemed worth while to preserve the sentiment attached to the site and surroundings. So it is that while a change has been effected and a larger building occupies the site, there is no abrupt transition to disturb the passer-by as might easily have happened by the intrusion of a new house in all the glare and uncompromising whiteness of marble.

After this important preliminary had been decided and the plans determined, the next step in the problem was the selection of a style for the treatment of the exterior which would best adapt itself to the plan, not only to the necessary substitutions in the remodelling of the old part, but also that the new and the old should harmonize to produce a definite ensemble. It was evident that any treatment of brick and stone could best be developed in the style of the French Renaissance. The roof of the old house was strongly suggestive of the style, and when connected with the lofty roof of the south pavilion by the long ridge showing on

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HOWARD GREENLEY, ARCHITECT

RESIDENCE OF EDSON BRADLEY, ESQ.
ORIGINAL HOUSE BEFORE ALTERATION

the Connecticut Avenue elevation, produced a most effective sky-line. The diversity of detail in this style, its adaptability to a wide variation in the silhouette of the plan, and the absence of any of the well defined rules of composition occurring in the purely classic, permitted the architect a much greater latitude than would otherwise have been obtainable. As a result, a picturesque and old-world charm has been secured, comparable to an intelligent restoration of some chateau of the period.

There were many problems to be solved during the course of the work of alteration and reconstruction. Careful experiment was necessary to determine the scale of the detail, the proper elevations of the new stone cornices and courses, and finally the amount of stone to be used in contrast with the brick. The result of all this study and experiment was, first, to imitate the old brick work as closely as possible, and permit such discrepancies in color and texture to become gradually effaced by the effect of time and weather; secondly, to use stone sparingly, its use being restrained to construct-

ive purposes for the most part only, as, for example, in the sills and lintels, parapets and balustrades, etc. The use of quoins was almost entirely eliminated except where necessary to tie into the brick work some projecting motive, such as balcony or oriel window. Indiana limestone was selected to replace throughout the original sandstone. The reveals of the windows were but four inches in depth, making the substitution of the new stone lintels and sills comparatively easy. The old brickwork was carefully removed and built in around the new stone work and any remaining amount preserved for distribution in the walls of the addition. The architect was fortunate in being able to avail himself generally throughout the first floor of a quantity of very unusual old stained glass, which by rare chance required no alteration to fit the windows except in the clear leaded field surrounding it. In the other windows the quaint and curious designs in the leading of the field of the stained glass were utilized. The effect of the glass, the slight reveal, and the delicate carving of the stone ornament makes

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HOWARD GREENLEY, ARCHITECT

RESIDENCE OF EDSON BRADLEY, ESQ.
REAR ELEVATION SOUTHWEST CORNER

of each window a very beautiful detail in the dull rose color of the brickwork. Canopied niches occur over the great arched entrances to shelter antique stone statuettes which the owner proposes to secure for the purpose. Sculptured grotesques and gargoyles appear unexpectedly and a frieze of dancing children attractively decorates one of the members of the oriel window corbel. The roof is of heavy dark blue slate of narrow width, and the crestings, gutters and leaders of bronze or heavy copper.

The interior reconstruction presented perhaps the greater difficulties. It was found necessary to remove everything except the floor

beams. Old plumbing and gas piping was torn out and the whole house literally cleaned down to the brickwork.

Many unforeseen conditions presented themselves. It was found that three additions had been made to the original house, and the contractors had neglected the ordinary precaution of boning the new brickwork into the old. After the old plaster had been removed, it was possible to look out of doors through these apertures in the walls.

The plans of the basement and the first and second stories of the new and old house are illustrated in the text. It will be seen that the

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HOWARD GREENLEY, ARCHITECT

RESIDENCE OF EDSON BRADLEY, ESQ.

DINING ROOM WITH VIEW OF PASSAGE TO WEST GALLERY

entrance to the house is from the driveway passing under the first floor and running from Connecticut Avenue to Nineteenth Street, and finished in white enameled brick and terra cotta. The entrance vestibule, a part of which was originally the old laundry, is wainscoted in Italian walnut in color to match the elaborately carved choir stalls shown in the illustration. The floor is of Istrian and Numidian marble with an inset panel of Hispano Moresque and Rouen tile. On account of the limited height available the ceiling was designed in low relief and decorated in dull gold and polychrome, with a wood back-ground of soft old blue. It will be noted that there are small panels inserted in

the wainscot below the cornice line. These, with many other rare and curious antique carvings of the renaissance period in carved gilt and polychrome wood had been collected by the owner in the course of many years' travel and are actually built into the woodwork of the rooms, forming an essential part in their embellishment. In order that the magnitude of the work of using this collection may be appreciated, it was necessary for the architect to photograph and catalogue some three hundred objects; some three thousand tile of different varieties, and, additionally, the furniture, tapestries and stained glass as well as obtain the dimensions.



HOWARD GREENLEY, ARCHITECT

RESIDENCE OF EDSON BRADLEY, ESQ.
DETAIL OF WEST GALLERY CEILING

From the vestibule one passes up to the first floor by the great staircase at the end, arriving in the great hall designated as the East Gallery with a length of sixty feet and a width of eighteen feet.

The ceiling of this room is particularly noteworthy, being an extraordinary example of Italian renaissance wood carving and decorating known to have been the work of some Lombard artist of the sixteenth century. This great gallery forms the principal circulation of the first floor of the house connecting with the main stair hall and the elevator of access to the upper stories; to the porcelain room at the north end, the dining room at the side, and the music room at its southern end. A glance at the plan of the old house and of the house as remodelled may be found of interest in observing the general arrangement of the rooms of this floor and the manner in which the present plan was developed. The owner's requirements were, as will be seen, that the rooms should be of ample dimension. Fortunately, the ceilings

throughout the old house were high, being something over fourteen feet in the first floor, thus creating an excellent proportion in the present rooms. It is the usual custom that nothing in the way of furniture or hangings be allowed to interfere with architectural lines in the design of house interiors. In the instance of this house, the architecture has been subordinated to the furnishings with perhaps one or two exceptions where the designation of the room seemed to require the reverse condition. The effect of this subordination and absence of wall treatment is not unpleasing, serving as it does to display to better advantage the owner's extraordinary collection of tapestries, rich velvet and embroidered textiles and furniture. The architecture is to be found in the ceilings or the embellishment of doors and windows and is in itself composed of antique panels, mouldings, columns, friezes, entablatures and the like, all of which in their delightful tonality of ancient gilt and polychrome furnish an admirable background for the textiles and other rare objects of early art.

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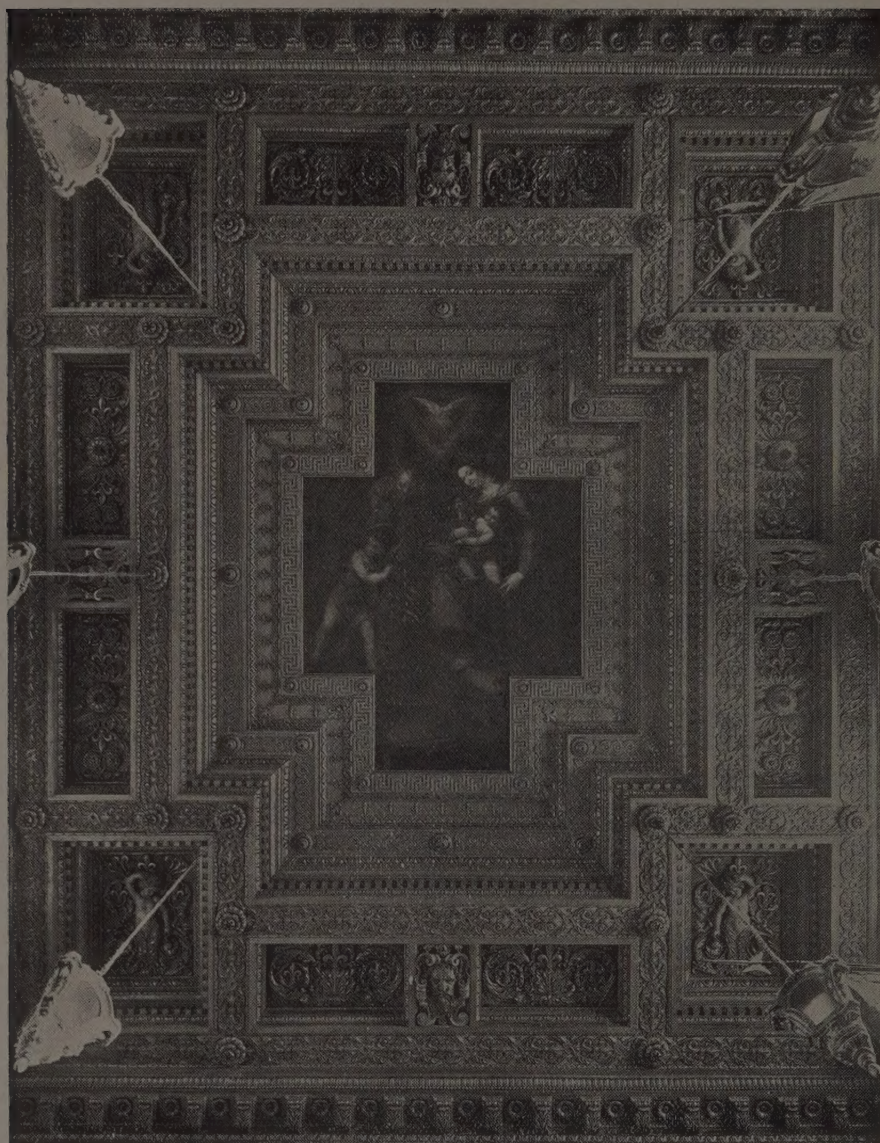
HOWARD GREENLEY, ARCHITECT

RESIDENCE OF EDSON BRADLEY, ESQ.
DINING ROOM

The main stairhall occupies the same position as in the old house, but the stair itself was entirely remodeled and five beautiful old gilt Corinthian columns used as newel posts with a rail of wrought iron, beautifully executed after an ancient rail discovered in Arezzo, Italy.

The Porcelain Room is at the extreme north end of the house, looking over Dupont Circle. Here the walls are hung with a soft green silk material, an agreeable background for the great Italian renaissance mantel. The porcelains

from which the room takes its name are displayed in cabinets and furnish an extraordinary color note, particularly in the Rose and Peach-blow families and the black Hawthorns. The ceiling, although modern, has been so designed and decorated that it appears to be of real antiquity, the effect being obtained by the use of boards of different widths for the panels; a treatment with acids after the wood had been fired and the charred surface removed and finally the painted decoration laid in with water color.



HOWARD GREENLEY, ARCHITECT
RESIDENCE OF EDSON BRADLEY, ESQ.
CEILING OF ORATORY

The Dining Room was originally two apartments. By the removal of the partition between it was possible to secure a dimension of nineteen by thirty-six feet in the present arrangement. It is panelled from the floor to the ceiling in oak and hung entirely with tapestries, with the exception of the fireplace and window end of the room. An old portrait by Coello over the mantel, fragments of antique glass and the extraordinary color and variety in the old tapestries and hangings, give that indispensable air of dignity to the room. The ceiling is of plaster of geometric tracery pattern, in detail similar to the ceiling of the long gallery in Haddon Hall. The color of the oak in the panelling

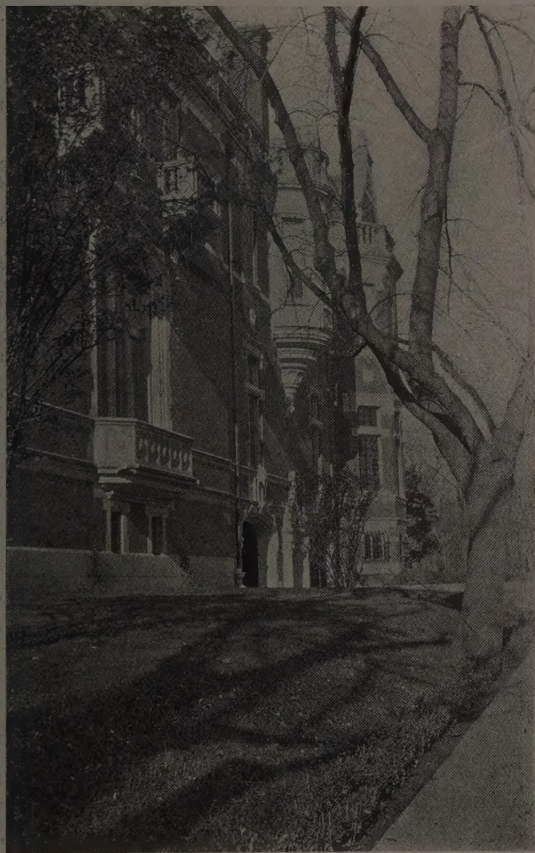
has been carefully studied and a soft bone gray tint has been secured without any of the disagreeable yellow tones usually observed.

From the Dining Room one passes at the left through a corridor into a large room, sixteen by thirty-two feet, known as the West Gallery. This is in the new portion of the house and is directly over the driveway. The mantel and the ceiling of this room are both composed of old wood carvings in the owner's collection, adapted to their present purpose. The color scheme in general is furnished by antique green and early Genoese "Jardiniere" velvets in combination with the gold and polychrome of the ceiling and woodwork. Over the mantel hangs

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a medallion by Andrea della Robbia and at the side a figure of the Virgin and child by Verrochio, both very rare specimens.

Both the East and West Galleries communicate with the Music Room, which is by far the most important apartment of the first floor. In dimension it is thirty by sixty feet, with an elliptical arched ceiling eighteen feet in height. In order that the acoustic properties might be properly satisfied in addition to the sentiment of the architect in the design of the decoration, the ceiling has been suspended from girders located in partitions just below the level of the third floor, and by this means avoiding the use of heavy beams spanning the ceiling. The scale of all of the detail, in the wood and in the plaster has been kept very fine and the prevailing color note is white throughout. The only color in the room is that furnished by the furniture and the tapestries with the metallic gold of the great bronze and crystal lustres and side



HOWARD GREENLEY, ARCHITECT
RESIDENCE OF EDSON BRADLEY, ESQ.
CONNECTICUT AVE. FACADE

brackets. The floor is of white mahogany of geometric pattern seen in the great apartments of the French chateaux and furnishes by its dull yellow tone a further note of color to the advantage of the room.



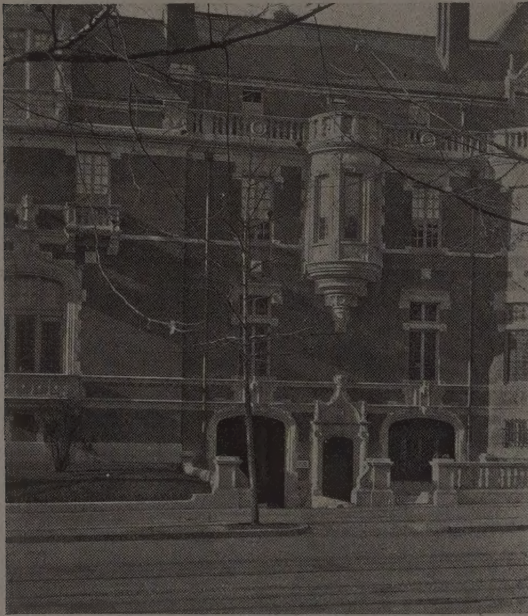
HOWARD GREENLEY, ARCHITECT
RESIDENCE OF EDSON BRADLEY, ESQ.
DETAIL OF CONNECTICUT AVE. FACADE

At one extremity is an alcove with the great mantel. On the right is the organ and on the left a doorway leading into a tower staircase communicating on the second floor with the owner's private apartments and on the third floor with a den or library consecrated to his individual use. Perhaps the most extraordinary room of this floor is a chapel or oratory, entered through a door concealed by the great tapestry on the south wall of the music room. Its purpose is entirely for the exhibition of a most extraordinary collection of old ecclesiastical carvings in gilt and polychrome, in early Gothic and Renaissance, and of sixteenth century stained glass. The floor contains a most unusual panel of tile, forming a great carpet or rug of brilliant color iridescence, in which are to be found examples of Rhodian, Damascus, Tunisian and Hispano Moorsque tile. Another unusual collection of tile is seen in the great arched door in which old blue and gold Rouen tile of the fifteenth century forms a border and soffit panel. The great altar at the chancel end of the oratory is probably the most striking feature, but the wings of the great screen at either side, still lack a series of figures at the top to carry them to the ceiling line. Provision has been made by a system of speaking tubes over the organ and terminating high up in the side walls of the oratory so that the sound of the organ is conveyed with diminished intensity and produces a startling effect.

The second floor of the house is devoted entirely to the living apartments of the owner and his guests. Here a certain architectural scheme of decoration has been carried out, the walls of the room being panelled and hung with silk textile of pale green or yellow tones. The wood-

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work has been painted white and the doors are finished to a dull surface in light brown mahogany. The mantels are of white or Istrian marble, with the exception of two early English mantels in wood of the period of Grinling Gibbons, and an extraordinary polychrome mantel of the Italian renaissance period.



HOWARD GREENLEY, ARCHITECT
RESIDENCE OF EDSON BRADLEY, ESQ.
DETAIL OF ENTRANCE, CONN. AVE.

The third floor of the house is given over to the servants' quarters with the exception of the owner's den and a guest room at the north end of the building. The finish of the house throughout has been carried out with extreme care; the best of materials having been employed and no attempt made to carry the work on with the haste which usually results in subsequent repairs to the plaster and the painted work. In fact, there are no cracks whatsoever to be observed in the plaster of any of the rooms, after a period of a year from the date of the completion of the work.

The bath rooms are tiled throughout with non-crazing tile with door trims and window sills of white marble.

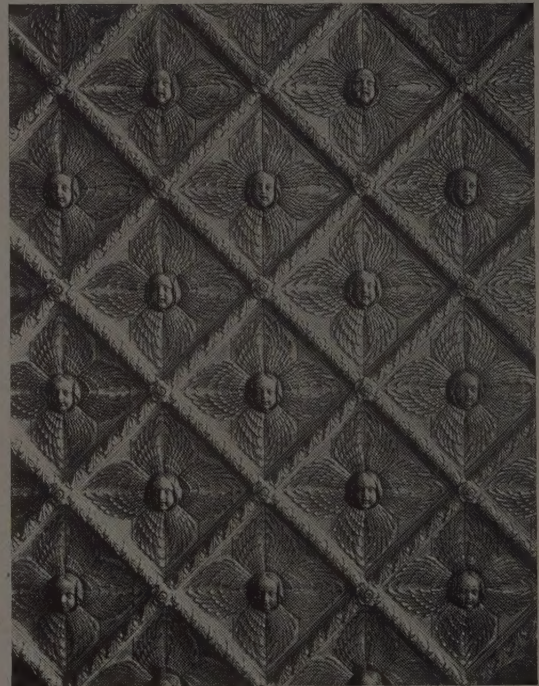
The kitchen, laundry and pantries are also wainscoted in tile with rubber tiling on the floors and the balance finished in white enamel, creating not only an appearance of cleanliness but perfect sanitation.

The heating of the house is by hot water and is both direct and indirect. The air for the indirect supply is obtained from the driveway through a large bronze grille, by this means

securing a constant atmospheric pressure. Where direct radiation is used, the radiators are concealed by panel backs under the windows, avoiding interference with the curtains and the generally unsightly appearance of exposed radiators.

The hot water supply of the house has been made specially adequate; a boiler of some four or five hundred gallons' capacity being heated by a special furnace and located in the same room with the heating pulant, so that the care of the two systems is thus simplified. By this means a constant supply of hot water is insured throughout the house, not matter what the draught may be upon the system in the service departments.

Whatever the success of the result obtained by the architect it is largely due to the interest displayed at all times by the owner and his intelligent and generous co-operation. Without this encouragement it seems probable that the work of alteration could not have advanced to its logical conclusion. It is believed that the house as it stands to-day presents a certain charm which is the direct result of the careful



HOWARD GREENLEY, ARCHITECT/
RESIDENCE OF EDSON BRADLEY, ESQ.
DETAIL OF VESTIBULE CEILING

study expended thereon and conveys the appearance of having been built very many years, which makes it all the more livable and homelike in its first impression.